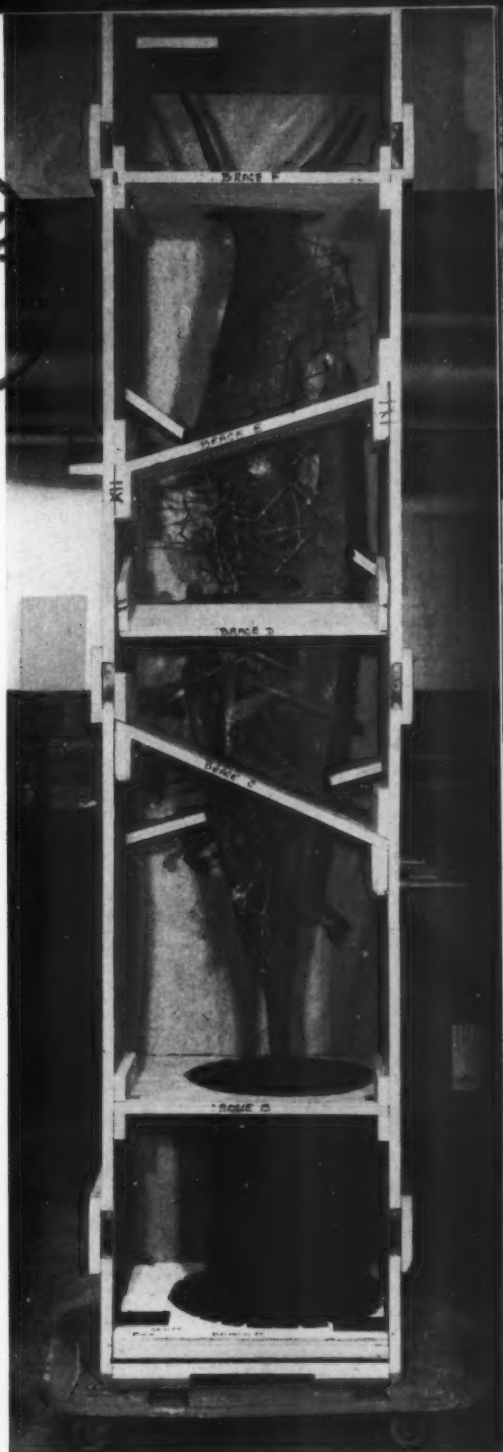




*The Museum of Modern Art*

# **Circulating Exhibitions**

**1931-1954**





## The Museum of Modern Art

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*Above: Installation of EUROPE: THE NEW GENERATION at the  
Georgia Institute of Technology in Atlanta, May-June 1953*

*On the covers: Specially designed packing cases, constructed in the Museum's own shops, provide safety and ease of handling for the objects in the traveling shows*

### Department of Circulating Exhibitions and the International Program

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## Circulating Exhibitions 1931-1954

The early development of the Department of Circulating Exhibitions under the imaginative leadership of its first Director, Miss Elodie Courter, was reported in "Art for the Nation" in the Museum's Bulletin for September, 1940. "The Museum Goes Abroad," issued in November, 1944, dealt with our pioneer ventures in sending exhibitions overseas — an activity recently greatly expanded with the inauguration of the International Exhibitions Program. The following article is intended to give a more comprehensive picture of the Museum's circulation of exhibitions, an aspect of its operation that is almost unknown to its members in the metropolitan area, and familiar to those elsewhere principally as it affects their local communities.

PORTER A. MCCRAY, Director  
Department of Circulating Exhibitions

As this is written, an exhibition entitled *Six Artist-Teachers in America* is en route from Northern Illinois State Teachers College at De Kalb to Kansas State Teachers College, Pittsburg, Kansas. The Currier Gallery of Art in Manchester, New Hampshire, is showing *The Architecture of Japan*, and in Ohio a memorial exhibition of paintings by Niles Spencer is having its premiere at the Akron Art Institute. A major architectural exhibition, *Built in U.S.A.: Post-War Architecture*, is on view at the University of Manitoba, Winnipeg — the previous attraction at that institution, *The Modern Movement in Italy*, having just been shipped on to the next place on its schedule, The Massachusetts Institute of Technology. The J. B. Speed Museum in Louisville is featuring *Post-War Photography in Europe*, while Maryville College in Tennessee has on display *The Versatile Medium*, comprising watercolors and gouaches by late 19th- and 20th-century painters. The Hill School at Pottstown, Pennsylvania is showing *Early Works by Modern Masters* — originals by Juan Gris, Feininger and Beckmann, among others — as well as one copy of the perennially popular exhibition of reproductions,

*What Is Modern Painting?*. In the basement of the Museum of Modern Art, *The Classical Motif* — paintings and prints on antique themes by such masters as de Chirico, Braque, Blume and Dali — is being prepared for shipment to the Municipal Art Center at Long Beach, California.

Outside this continent, the Kunstneres Hus in Oslo, Norway is host to an exhibition of *Twelve Modern American Painters and Sculptors*. This opened at the Musée National d'Art Moderne, Paris, in April, 1953 and has since been seen in Zurich, Düsseldorf, Stockholm and Helsinki. In São Paulo, Brazil, the II Bienal of the Museu de Arte Moderna is drawing to a close. The U. S. representation consists of three shows prepared by the Museum of Modern Art: 45 works by Alexander Calder; paintings, drawings and prints by 16 artists ranging from Baziotes and de Kooning to Ben Shahn and Alton Pickens; and *Built in U. S. A.* — the Latin-American version of the show already mentioned as en route from Winnipeg, Manitoba to Cambridge, Massachusetts.

The titles enumerated above represent a cross-section of the more than 70 offerings which the Department of Circulating Exhibitions has made available in this 20th season since its establishment in 1933. Circulation of exhibitions by the Museum of Modern Art, however, antedates the founding of the Department by two years. Since 1931, the Museum has sent out 461 exhibitions (exclusive of duplicates or multiple copies), which have had over 7,400 showings at more than 3,700 public and private organizations in the United States and 37 foreign countries. (A complete listing and pertinent statistics will be found on pp. 21 to 30.) But, as William M. Milliken, Director of the Cleveland Museum of Art, wrote on the occasion of the 20th anniversary of the Museum of Modern Art in November, 1949, such a summation "is merely a statistical statement, which, in its baldness, can give no indication of the extraordinary impression these exhibitions have made."



CUBISM AND ABSTRACT ART, an early landmark among traveling exhibitions, at the San Francisco Museum of Art, July-August 1936

### First Beginnings

The circulation of exhibitions was one of the few activities of the Museum which was not foreseen in the original plans but grew out of demand. Impelled by out-of-town requests for its loan exhibitions, the Museum in 1931 wrote to a number of museums and colleges asking their wishes. A reply from one director was typical: "From my experience . . . I know how difficult it is for the museum at a distance from New York to obtain worthwhile exhibitions of modern work without the expenditure of an amount of time on the part of the museum executive out of all proportion to the other calls of his work, to say nothing of the duplication of expenses incidental to exhibition."

The first of the Museum's traveling shows came into being in 1931, when a circular letter was sent out inviting other institutions to participate in financing the *International Exhibition of Modern Architecture*. Fourteen of them responded. In its original form, the exhibition traveled for nearly two years, while a smaller edition, prepared to meet the needs of schools and colleges which could not afford the costly transportation or high rental fee of the larger version, continued to circulate for six years.

It was also in 1931 that the Museum began to circulate through public high schools in New York City a group of 60 color reproductions, *A Brief Survey of Modern Painting*, with comments by Alfred H. Barr, Jr. This proved so popular that it was duplicated and continued to travel among schools, colleges and community organizations throughout the country for nine years.

With their contrasting scope and intention, these

two pioneer ventures forecast the diversity of functions that the Department of Circulating Exhibitions has carried on since it was established. On the one hand — and particularly in its earlier years — it has provided service to museums or other institutions which, although they could afford to pay relatively high fees, preferred to delegate to the Museum of Modern Art the responsibility for assembling material in its special field. In more recent years, on the other hand, it has tried increasingly to meet the needs for material on modern art of educational institutions with restricted budgets and limited exhibition space. "Though the idea of loan exhibitions is not necessarily a new one," Leslie Cheek, now director of the Virginia Museum of Fine Arts, once wrote, "loan exhibitions of true value to the college in America did not exist until the Museum of Modern Art began its system of traveling exhibitions."

Underlying this activity has been the Trustees' desire that the Museum should not be merely a metropolitan center, but that, as the major institu-

FANTASTIC ART, DADA AND SURREALISM while on exhibition at the Springfield (Mass.) Museum of Art in the Spring of 1937







*A section of the exhibition PICASSO: FORTY YEARS OF HIS ART, shown at the Cleveland Museum of Art, Winter 1940*

tion working exclusively in the contemporary, international field, it should have a "missionary" responsibility for promoting an understanding of what it regards as the most vital art being produced in our time. The Department of Circulating Exhibitions has, therefore, tried to provide material of high quality in all the media with which the Museum has been concerned, to the widest possible range of institutions. It has had the problem of preparing and distributing this material within a budget which should be approximately two-thirds self-sustaining, while offering it at fees that exhibiting institutions in varying categories could afford to pay. The problem is a particularly complicated one, since practically every factor in the equation is highly variable. The needs of subscribing institutions have changed throughout the years; new and unforeseen demands have arisen; the costs of transportation, materials, salaries and insurance have drastically increased. One constant factor, however, has been the Department's determination that its program should reflect the same high standards as the Museum's other activities. Although many more agencies now circulate exhibitions than did so formerly, the Museum has maintained its leadership in the field through this insistence upon quality. The curator of a northwestern university gallery once wrote: "Here in the

West the transportation costs for even medium-sized exhibitions are excessive. Our budgets are small. Quality means everything to us, since our program is limited to certain months of the year and our resources other than traveling exhibitions are slight. . . . For this reason the shows sent out by your museum have fitted into our plans better than any others we have had; the selection of material shows a definite plan, intelligence in working out that plan, taste in selecting the material to illustrate the scheme, and sufficient explanatory material to make the relationships of the various objects clear to anyone, with or without special background."

### **Some Early Milestones**

In the early days of the Museum's history, when the entire field of modern art was virtually pioneer territory in the United States, large museums in the principal urban centers welcomed a succession of major exhibitions which were contracted for on a participation basis — that is, the initial costs of assembly and circulation were shared with the Museum of Modern Art. Thus, in 1936, following its New York showing, the first large exhibition of the work of Van Gogh to be held in this country was circulated among nine museums in the United States and Canada and was seen by almost a mil-



The comprehensive exhibition *MODERN AMERICAN PAINTING: MOVEMENTS AND COUNTERMOVEMENTS*, seen at 19 institutions during a 3-year tour from 1949-52, is here shown installed at the Lowe Gallery, University of Miami, Coral Gables, Florida

lion persons — over 142,000 while at the Museum, and 744,290 while on tour. *Picasso: Forty Years of His Art*, went on tour in 1940 and drew an attendance of 67,661 in Chicago, 47,530 in St. Louis, 22,938 in Cleveland, 21,300 in Cincinnati, a like number in Minneapolis and 12,734 in Pittsburgh. In addition to the *International Exhibition of Modern Architecture*, which has already been mentioned, other “famous firsts” included *American Folk Art*, based on an exhibition held at the Museum in the winter of 1932-33; *Cubism and Abstract Art*, seen at the Museum in the spring of 1936 and thereafter at San Francisco, Cincinnati, Minneapolis, Cleveland, Baltimore, Providence and Grand Rapids; *Six Modern Sculptors* (Barlach, Despiau, Epstein, Kolbe, Lachaise and Maillol), the first modern sculpture show to be circulated (1936-38); *Machine Art* (1934-38), which brought to thousands of people for the first time the then revolutionary concept that the design of everyday objects was of sufficient importance to make this a “museum-worthy” subject; the first comprehensive

collection of prints by Georges Rouault to be seen here or abroad (1939-42); and *Photography: 1839-1937*, the Museum’s first large photographic exhibition, which served to impress upon the American public photography’s right to rank among the arts.

By no means, however, were all the exhibitions during this initial period so comprehensive in scope. Mindful of the needs of smaller institutions, the Department of Circulating Exhibitions prepared a wide variety of shows for their use — some including original material, others made up of reproductions. Among these were a series of one-picture shows. During the 1934-35 season, Renoir’s *Moulin de la Galette* from the John Hay Whitney Collection, Cézanne’s *Portrait of Mme Cézanne* from the Adolph Lewisohn Collection, and the Gauguin *Tahitian Idyl* belonging to Mr. A. Conger Goodyear were generously lent by their owners and made available for ten-day showings of each painting. Unfortunately, it was possible to fill only 16 of the more than 130 requests received from institutions

in 42 states. The response to this experiment, however, prompted the Museum to continue it with works from its own collection, supplementing the single painting or sculpture in every case by panels with extensive photographic documentation. Picasso's *La Coiffure*, his *Seated Woman* of 1926-27, and two watercolors by Klee have been circulated in this way; while Barlach's *Singing Man* was also accompanied by examples of his graphic work.

The record for a one-picture exhibition, of course, was set by Whistler's *Portrait of the Artist's Mother*. Originally lent by the Louvre to the Museum's survey of *American Painting and Sculpture 1862-1932*, the painting subsequently made a solo coast-to-coast tour of the country and was seen by an estimated 2,000,000 persons in 11 cities.

### New Talents, New Movements, New Techniques

In its traveling exhibitions, however, the Museum has always made a special effort to show artists who are still young or relatively unknown, as well as masters with established reputations. Such painters as Loren MacIver and Jacob Lawrence, sculptors like David Smith and Theodore Roszak, print-makers like Stanley William Hayter, and photographers like Walker Evans and Harry M. Callahan were among the rising talents who, early in their careers, were thus brought to attention throughout the country. "Circulating exhibitions of the Museum of Modern Art," wrote Alfred Frankenstein, art critic of the *San Francisco Chronicle*, "have made it possible for us to know, thoroughly and with the certainty that comes from generous representation, what is going on in contemporary painting and sculpture, and the Museum has been equally generous in recognizing and disseminating the work of

*The exhibition 20TH CENTURY SCULPTURE AND CONSTRUCTIONS (1942-43) laid emphasis upon new forms, materials and techniques*



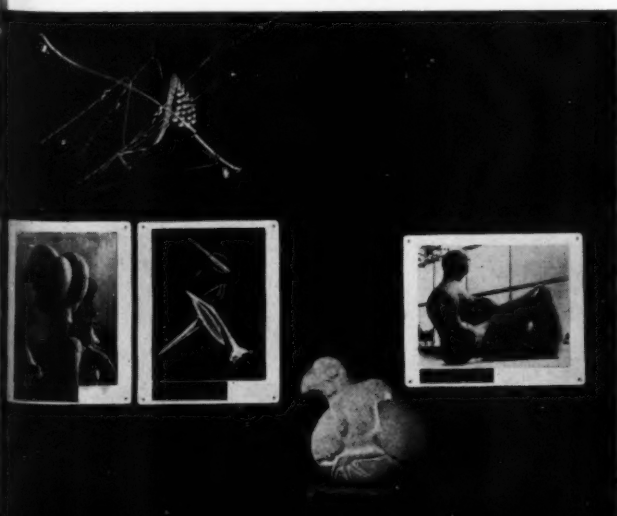
SCULPTURE BY PAINTERS (1949-51): The sculpture of a painter, like his sketches, may reveal his intentions and individual style

painters, sculptors and craftsmen of our own community."

A particularly comprehensive survey was sent out on tour for three years, beginning with the 1949-50 season, under the title *Modern American Painting: Movements and Countermovements*. Fifty-two of the best works from the Museum's collection of over 300 American paintings were selected to demonstrate the sequence of modern movements as they developed in this country from before the Armory Show of 1913 down to the present, together with the various countermovements which opposed or modified modernism. A series called *20th Century Master Movements* was initiated in 1950-51 to present the outstanding developments of this century. Cubism, Futurism and German Expressionism have thus been surveyed through selections of important paintings, sculptures, collages, drawings and prints, primarily from the collections of the Museum of Modern Art, supplemented by loans from other public and private collections. *Symbolism in Painting* from the mid-19th century to the present time had previously been shown in an exhibition which had circulated in 1947-48.

European artists who have come to the fore since the war were introduced through the United States in the recent exhibition *Europe — The New Generation*, which includes such French painters as Manessier, de Staël and Dubuffet, Italians like Pizzinato, Afro, Vedova and Cremonini, and British artists like MacBryde, Colquhoun and Pasmore.

Not only new talents, but new techniques, too, receive attention: for example, *Carvers — Modelers — Welders* (1950-53) included sculpture in metal







The architectural show *THE SKYSCRAPER U.S.A.*, designed under the *International Exhibitions Program*, is now being circulated in the United States and Canada as well as in Europe and Latin America

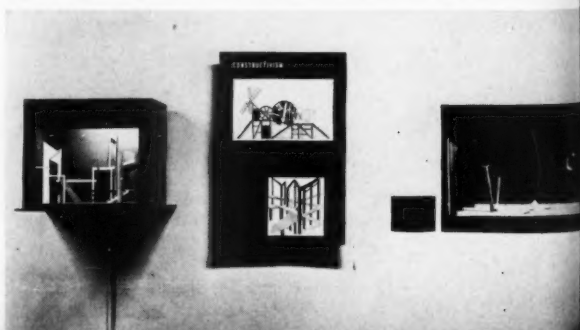
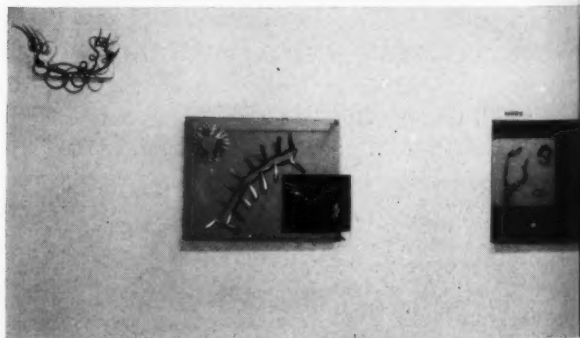
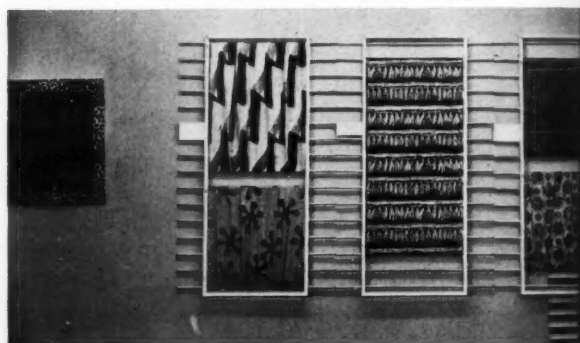
welding and plastic moulding, as well as in the more traditional media. An exhibition entitled *The Embellished Surface* was devoted to recent experiments in elaborating the surfaces of paintings and sculptures with an increasing variety of materials.

### Increasing Educational Emphasis

In the early days, when knowledge and acceptance of modern art were relatively rare in this country, museums were the principal subscribers to the circulating exhibitions. By 1939, however, it had become apparent that the greatest demand was not from large museums but from smaller institutions, particularly schools and colleges. As may be seen by the graph on page 29, in the first five years during which the Museum circulated exhibitions, museums accounted for well over a third (36%) of the total bookings, colleges and universities for 22% and schools for 10%. In the corresponding five-year span from 1948/9 to 1953/4, on the other hand, during which the number of exhibitions had increased fourfold over the initial period, well over half the bookings (56%) were accounted for by universities and colleges, and only a little more than a fifth by museums.

There are many reasons for this changing pattern of distribution. For one thing, the larger museums outside New York now find it easier than it was a quarter century ago to arrange their own exhibitions. The fact that so many cities throughout the

Three design exhibitions: top, *MODERN TEXTILE DESIGN (1945-49)*; center, *MODERN HANDMADE JEWELRY (1946-48)*; below, *WORLD OF ILLUSION I: ELEMENTS OF STAGE DESIGN (1947-50)*





United States are now willing to sponsor and support locally arranged exhibitions of modern art is, indeed, an indirect testimony to the effectiveness of the Museum's activities in this field. Universities and colleges have in the meanwhile assumed an increasing responsibility for disseminating a knowledge and understanding of modern art — not only among their own students but also among the general public in their communities, which are frequently remote from urban centers with their museums and galleries. The Department of Circulating Exhibitions has accordingly devoted particular attention to the needs of such educational institutions. It now designs a far higher percentage of its offerings for their specific requirements than it did at the outset, when the program consisted preponderantly of exhibitions adapted from those held at the Museum.

In 1939 a grant was obtained from the Rockefeller Foundation to enable the Museum to expand its program of exhibitions specially prepared for smaller educational institutions with limited funds. During the next four years a large number of inexpensive exhibitions was assembled and offered at fees ranging from \$10 to \$30. Some of these, for example *Twelve French Painters*, *Masters of the School of Paris* or *The Animal Kingdom in Modern Art*, contained original paintings, sculpture, drawings or prints. Others were composed of photographs or color reproductions. One of the most successful was *What Is Modern Architecture?*, a general introduction to the principles of planning, construction, materials and design by means of photographs, plans and diagrams. The chairman of the art department of one school termed this "the perfect type of show for our purpose: the right

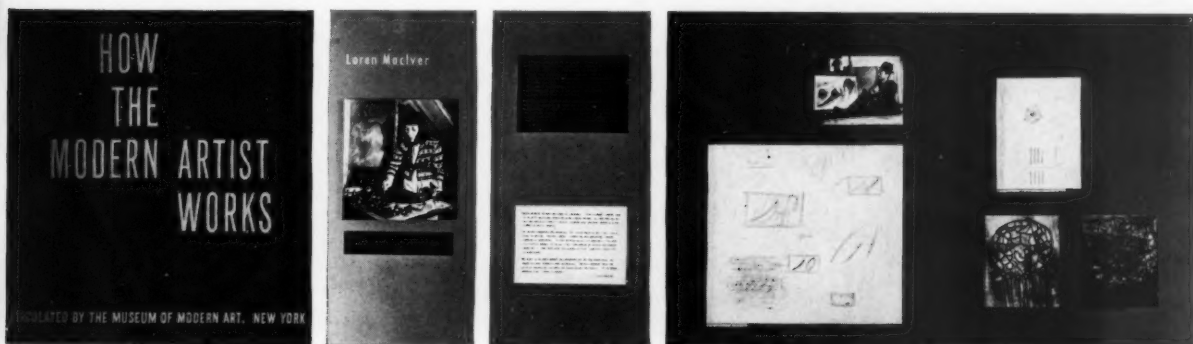


Through color reproductions and photographs the educational exhibition *ANCESTRAL SOURCES OF MODERN PAINTING* (1941-46) traced various influences of earlier cultures on modern art

subject, the right size, and above all the right method of presentation." Among the early exhibitions offered through the medium of color reproductions were *An Introduction to Modern Painting*, *Works by Paul Cézanne*, *Works by Van Gogh* and *Modern Watercolors and Pastels*. Those currently in circulation include *By the Sea* — the theme as represented by such artists as Monet, Matisse, Dufy and Marin; *What is Modern Painting?*; and *Still-Life: 20th Century*. All these exhibitions utilize only the highest quality color reproductions, and are as carefully presented and prepared as exhibitions containing original works of art.

When in 1943 the funds from the special Rockefeller Foundation grant were exhausted, the Department of Circulating Exhibitions and the Museum's Educational Program combined their facilities to provide further material specifically designed for use in secondary and elementary schools. Some 53 small exhibitions which had been tested as teaching units in New York public and private schools were

The panel exhibition *HOW THE MODERN ARTIST WORKS* (1947-49) utilized sketches and photographs to supplement original paintings and to show how four contemporary artists plan and carry out their work



offered nationally to all types of educational institutions — primarily to schools, but also to museums, colleges, military establishments, hospitals, libraries and community clubs. Two factors, however, led to the modification of this program. In the first place, the demand increased at such a rate that it could not possibly be met without either reducing the quality of the material offered or enlarging the staff to an extent far beyond the Museum's means. In the second place, the rising costs of packing and of express transportation meant that many schools could no longer afford to rent circulating exhibitions, no matter how low the fees at which they were offered. Therefore, although fully recognizing the vital need that exists among secondary schools,

the Department of Circulating Exhibitions has been obliged in the past decade to diminish its emphasis upon this phase of its program and to concentrate upon serving the broadest possible range of public and private institutions concerned with art education and enjoyment at an adult level.\*

### Special Educational Materials

In an effort to continue supplying schools and other organizations with needed visual aids, three types of educational material were developed: multiple exhibitions, teaching portfolios and slide talks. The series of multiple exhibitions consists of light-weight panels on which are mounted color reproductions, photographs, drawings or diagrams reproduced in quantity for rental or sale, accompanied by a running commentary. First offered during the 1943-44 season, the subjects included *Look at Your Neighborhood*, giving practical information on community planning gauged to the interest of the layman; *Creative Photography*; *Elements of Design*; and *What Is Modern Painting?*, which traces the important stylistic trends of the past 75 years.

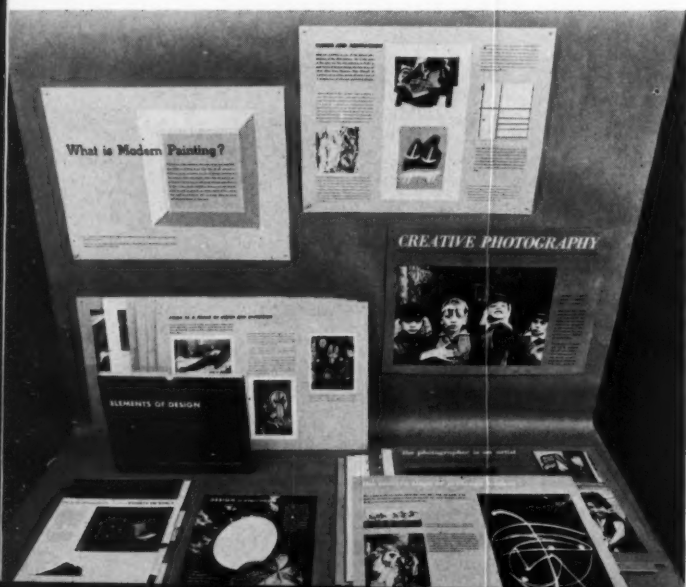
A new visual aid, the teaching portfolio, was developed somewhat later. Prepared by the Department of Circulating Exhibitions with assistance from the Museum's Educational Program and outstanding art educators, these portfolios were designed for classroom use and offered to educational institutions at a special reduction. Each includes an introductory text and 40 gravure plates. Hailed as "one of the best examples of sound popularization that has yet appeared," these portfolios won high praise for their quality and reasonable price. The titles in the series are *Modern Sculpture* and *Texture and Pattern*, each with introductory pamphlet by the first Director of the Department of Circulating Exhibitions, Elodie Courter Osborn; and *Modern Art Old and New* — based on the Museum's 20th-anniversary exhibition, *Timeless Aspects of Modern Art* — with introductory pamphlet by René d'Harnoncourt.

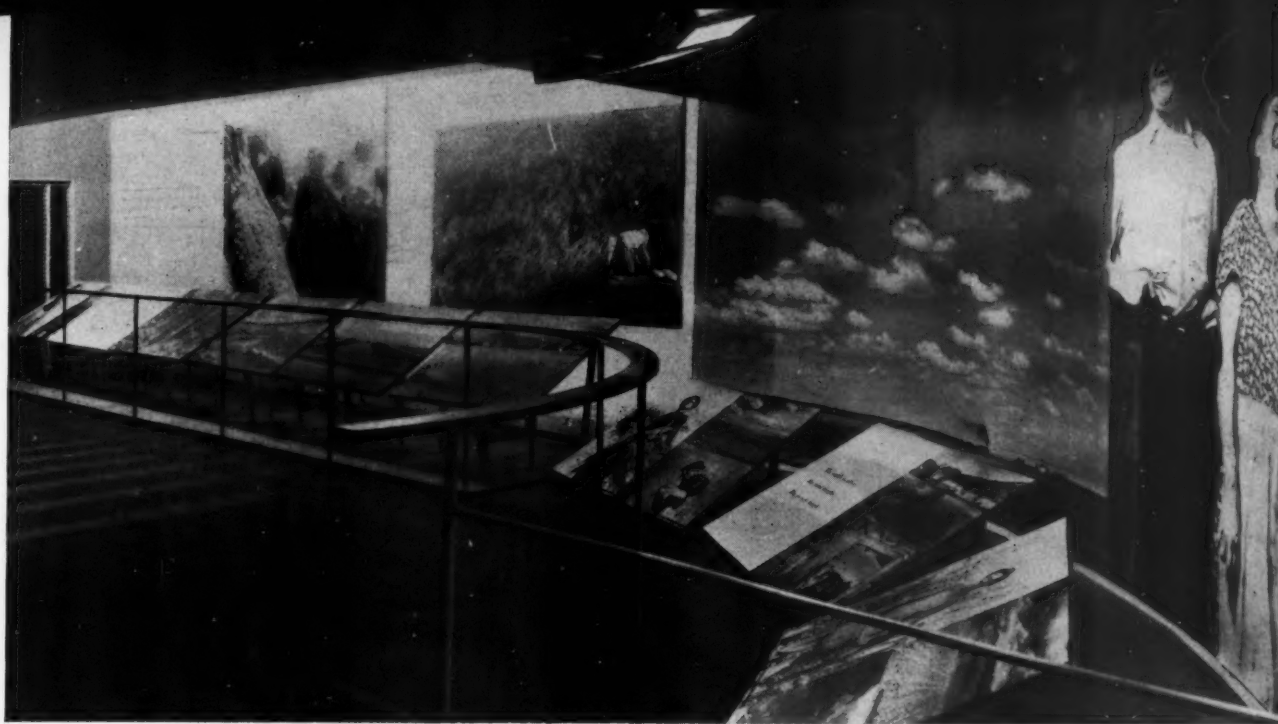
As a further service to teachers and lecturers, a series of slide talks, including both kodachromes and black-and-white slides, was inaugurated in 1944.

\*For the Museum's continuing activities in relation to secondary education, largely through the Committee on Art Education, see the report of its Department of Education, "Creative Art," in the *Bulletin* for Fall, 1951.



Visual aids developed by the Museum: above, three teaching portfolios for classroom use on MODERN SCULPTURE, TEXTURE AND PATTERN and MODERN ART OLD AND NEW. Below, panels from three of the gravure-process multiple exhibitions: WHAT IS MODERN PAINTING?, CREATIVE PHOTOGRAPHY and ELEMENTS OF DESIGN





Outstanding among wartime exhibitions, *ROAD TO VICTORY* (1943-44) appears here as shown in London by the O.W.I. in 1943

They embraced such subjects as *What Is Modern Painting?*, *What Is Modern Sculpture?*, *Scenic Art in Modern Ballet*, *Painters of America: 1670-1945*, and *A Century of Photography*. Responsibility for continuance of the sale and circulation of these sets has now been transferred to the Museum's Library.

### Depression and Wartime

From time to time, topical projects in the public interest have been furthered through circulating exhibitions. Thus in the 1939-40 season, *Documents of America* featured photographs prepared under the direction of the Farm Security Administration. In the following year four traveling shows, including *The Face of America*, were assembled by selecting work produced during four years of the W.P.A. Arts Program, supplemented by additions from the Museum's collections.

During the war years, the program of exhibitions sent on tour, as of those held within the Museum, was drastically modified. A balance was struck between exhibitions which helped morale by stressing America's achievements in the arts and demonstrating that these activities could be continued even in crisis, and those which specifically featured war

themes or the role of artists in wartime. Increasing requests were received from army camps, U.S.O. chapters, hospitals, factories and housing centers, in addition to the museums, colleges, schools and other organizations previously served.

*Road to Victory* — photographs of the nation at war, selected by Edward Steichen and accompanied by a text by Carl Sandburg affirming faith in the democratic ideal — was circulated throughout the country in a larger and a smaller version. Three other copies were prepared for showing in

Photographs, diagrams and text combine effectively to demonstrate the basic principles of CAMOUFLAGE FOR CIVILIAN DEFENSE (1942-44)





Britain under the sponsorship of the Office of War Information, and in Colombia and Uruguay under the auspices of the Coordinator of Inter-American Affairs. The mammoth exhibition *Airways to Peace*, with text by Wendell L. Willkie, was circulated on a participation basis and, following its New York showing, was seen in Washington, Pittsburgh, La Porte (Ind.), Toronto and Baltimore. *Tunisian Triumph*, made up of photographs of the North African campaign taken by LIFE's photographer Eliot Elisofon, circulated under the Museum's auspices, while the Ninth Service Command acquired a duplicate copy for circulation to camps in its area. Other exhibitions sent on tour to further an understanding of the war aims and achievements of the United States and its allies included *Camouflage for Civilian Defense*; *The Arts in Therapy*; "Yank" *Illustrates the War*; *Art from Fighting China*; *Posters of the United Nations*; *Chinese Children Picture the War* and *Soviet Children's Art*.

The O.W.I. in 1944 sponsored and shipped abroad an exhibition entitled *U. S. Housing in War and Peace*, prepared by the Department of Circulating Exhibitions at the request of the Royal Institute of British Architects. Two other editions were prepared by the O.W.I. for Australia and South Africa. Also for the O.W.I., the Department assembled a comprehensive review of American architecture, housing and city planning. This was sent to Stockholm in June, 1944 to celebrate the twenty-fifth anniversary of the Swedish American Society and the American Scandinavian Foundation; after touring Sweden, the show traveled to Finland, Turkey, Denmark, South Africa and Switzerland.

BRAZIL BUILDS, circulated in Latin America and England as well as in the U.S., is seen here at the Museum of Fine Arts, Boston (1943)

In addition to the exhibitions circulated by the Museum through its own facilities, a total of 56 exhibits and 17 slide talks were sold during the war years to various organizations for circulation in Alaska, Hawaii, Canada, Haiti, Brazil, the British Isles, Ireland, India, Egypt, Australia, New Zealand, Spain, Czechoslovakia, Yugoslavia, Italy, Greece and Belgium.

### Our Neighbors to the South

Our "good neighbor" policy of cementing ties of friendship with Latin America has been supported by many exhibitions in this country or abroad. One of the most popular and long-lived of these was *Brazil Builds*. It was originally shown at the Museum of Modern Art in January-February, 1943, under the joint auspices of the Museum, the American Institute of Architects, and the Office of the Coordinator of Inter-American Affairs. The following summer, it was sent to the Palacio de Bellas Artes in Mexico and subsequently circulated for three years throughout the United States. A special edition prepared for Brazil was first seen there at the inauguration of the new Ministry of Health and Education in Rio in November, 1943. Still another edition was prepared, at the request of the Brazilian Embassy, for showing in London.

Among the exhibitions assembled to promote better understanding of the United States was the first comprehensive show of contemporary American art ever seen in Latin America. This was sent out in 1941 by the Museum of Modern Art in collaboration with four other museums. A series of 60 photo panels on American government, industry, life and culture was also prepared for the Inter-American Educational Foundation. Other exhibitions were sent on tour throughout this country to familiarize the public with the achievements of our neighbors to the south. Among them were *Modern Mexican Paintings* and *The Popular Art of Mexico* (both adapted from the Museum's exhibition *Twenty Centuries of Mexican Art*); *Paintings from Ten Latin American Republics*, selected from the Museum's collection; *Graphic Arts of Mexico and Argentina*; *Cuban Painting Today*; and the photographic exhibition, *Faces and Places in Brazil*. *United Hemisphere Posters*, originally designed for circulation in the United States, was sent also to Havana, Cuba in 1943.







*Opening in Paris in April, 1953, 12 MODERN AMERICAN PAINTERS AND SCULPTORS inaugurated the Museum's new International Circulating Exhibitions Program*

### **The International Program**

In addition to the exhibitions mentioned above, the Museum has sent many other shows abroad. The first of these was *Three Centuries of Art in the United States*, shown at the Musée du Jeu de Paume in Paris in 1938. A number of exhibitions were assembled after the war for circulation in Germany and Austria by the Civil Affairs Division, and in Japan by the Reorientation Branch of the Department of the Army. Other exhibitions have traveled to Australia; to the Art Gallery of Toronto, the National Gallery of Canada at Ottawa, McGill University, the University of Manitoba, and other Canadian institutions; and to England at the invitation of the Arts Council of Great Britain. Occasionally the Museum has sent exhibitions from other countries on tour throughout the United States, like the survey of Australian art which was circulated from 1941 to 1944 at the request and under the auspices of the Carnegie Corporation. A comprehensive exhibition of 200 works by Paul Klee, loaned by the Klee Foundation of Berne, Switzerland, was brought to this country in 1949-50 and circulated among seven museums on a participation

basis. It attracted a wide attendance, including 75,000 in Detroit and 37,809 in St. Louis.

In 1953, a grant from the Rockefeller Brothers Fund made possible a five-year project, the International Circulating Exhibitions Program, with the purpose of stimulating understanding and respect among nations through a mutual awareness of their creative accomplishments. Of the first 25 exhibitions prepared under this project, 22, which represent various aspects of modern American art, are being circulated outside the United States, while three, devoted to the arts of other countries, are circulating in the U.S. Two of the major exhibitions of painting and sculpture — *Twelve Modern American Painters and Sculptors*, and the U.S. representation at the II Bienal of the Museu de Arte Moderna in São Paulo — have already been mentioned on page 3. The third, *Seven American Watercolorists*, was assembled in 1953 for the Second International Art Exhibition organized under the Japanese Ministry of Foreign Affairs and the Mainichi Newspapers. After its tour in Tokyo and other Japanese cities, it traveled to Honolulu. Architectural exhibitions include *The Skyscraper*,



Visitors at the MEMORIAL EXHIBITION OF THE WORKS OF YASUO KUNIYOSHI, Tokyo, Spring 1954



AMERICAN DESIGN FOR HOME AND DECORATIVE USE, seen at Oslo during its tour of Scandinavia, 1953-54

*U.S.A.*, assembled for circulation abroad, and *Built in U.S.A.: Post-War Architecture*, which, in multiple editions, is to be seen in the United States and Canada as well as in Europe and Latin America. A group of six shows prepared by the Museum's Curator of Prints to illustrate the dramatic revival of printmaking in this country has been purchased for overseas circulation. One of these, which offers a survey of *The American Woodcut Today* through 40 examples by 30 leading artists working in this medium, demonstrates at the same time three characteristics of American printmaking in general: use of color and textures, emphasis on large-scale prints, and experimentation followed by technical innovation. *Contemporary American Photography*, a cross-section of the American contribution in this medium, has been touring in the Far East.

Among the exhibitions organized thus far under this Program for the purpose of presenting the art of other countries throughout the United States are *The Modern Movement in Italy: Architecture and Design* and *The Architecture of Japan*.

In addition, the International Circulating Exhibitions Program has organized exhibitions at the request of three outside agencies. For the Institute of Contemporary Arts in London, the Museum of Modern Art served as the national agency for an international sculpture competition on the theme "The Unknown Political Prisoner," and sent the 11 U.S. winners to London for the international judging in March, 1953. At the request of the U.S. Information Agency, *American Design for Home and Decorative Use* was assembled for showing in Scandinavia and other countries in Europe; and 43 posters by 23 American designers were selected to constitute the United States section of the International Poster Exhibition held in Germany in 1953.

A revised selection is being sent this summer to a similar exhibition in Austria.

Announcement has recently been made of the Museum's purchase, under the International Exhibitions Program, of the United States Pavilion at the Venice Biennale. The American building is the only one at the Biennale not under control of its nation's government, and the Museum's purchase was made to insure continuous U.S. representation at this important European exhibition. This summer's show, arranged by the Museum, is comprised of paintings by Ben Shahn and Willem de Kooning, and sculpture by Gaston Lachaise, Ibram Lassaw and David Smith. The pavilion will be lent from time to time to other institutions which will be responsible for selecting and arranging future shows of American art at the Biennale.

### The Problem of Cost

Let us now consider some of the factors, aside from general policy, that affect the planning of the Museum's program of circulating exhibitions. To begin with, there is the question of cost. The average cost of the exhibitions exceeds the amount received in fees, for these are set at levels which are intended to enable educational institutions to subscribe, rather than to make the program self-supporting. In general, fees cover packing (the greatest expense), insurance, and mounts and frames; while the subsidy largely covers the staff required to plan, assemble and distribute the shows. Exhibitions including loaned original works of painting or sculpture are as a rule the most expensive. This is in part owing to their higher insurance rate, but principally because they can rarely be circulated for an extended period, since the owners are naturally reluctant to lend works of art for longer than a year.

As fees are based upon a proportionate division of cost among exhibitors, this means that shows containing borrowed originals must earn back the major share of their cost with only the six or eight bookings that are possible in a single season.

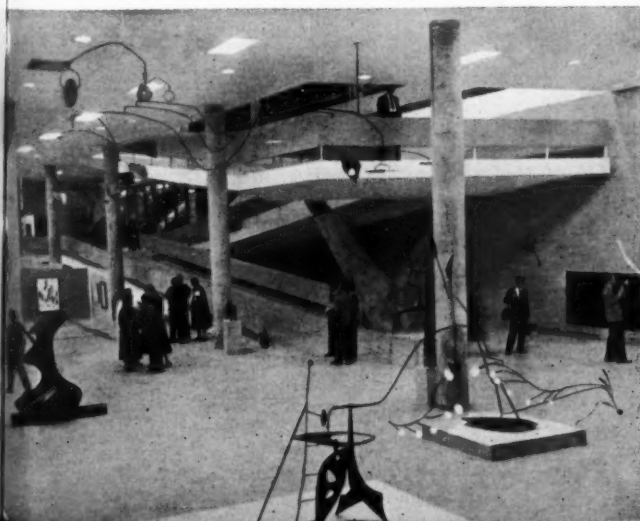
In addition to a fee, the exhibitor pays the express charge for transportation from the location of the previous booking. It is essential, therefore, that bulk and weight be kept as low as possible within the limitations imposed by safe packing.

### The Availability of Material

The other major factor in the planning of exhibitions is availability. It is one thing to request another institution or a private owner to lend a distinguished work of art for a two- or three-month showing at the Museum of Modern Art; it is quite another to obtain consent to borrow the same object for a year, in order to send it on tour. The continued generosity of the same group of larger collectors cannot be relied on indefinitely, while at the same time exhibitors are unwilling to subscribe to exhibitions that incorporate too much material they have already seen. Even though about half of the loans are made by the Museum's permanent collections, the Department of Circulating Exhibitions must inevitably be in competition with the Museum's own long-range exhibition program and with requests for reciprocal loans received from other major museums. Accordingly, constant research must be carried on to determine the availability of new material from sources not previously exploited.

The Museum of Modern Art is by far the largest lender to the circulating exhibitions, making available paintings, sculpture, drawings, prints and pho-

A RETROSPECTIVE EXHIBITION OF THE WORKS OF ALEXANDER CALDER, 1 of 3 exhibitions assembled by the Museum for the II Bienal do Museu de Arte Moderna, São Paulo, Brazil, 1953-54



Art students at Skidmore College contemplating the exhibition FROM SKETCH TO SCULPTURE (1952-54)

tographs from its permanent collections. The program could not be carried out, however, without the generous cooperation of many other museums, private collectors, artists and dealers who lend works of art for circulation. In the current season, out of 945 original objects included in the traveling exhibitions, 569 are from the Museum's collections, 7 from other museums, 144 have been lent by the artists or other private owners, and 225 made available through dealers.

Many of the exhibitions include items that are for sale, and the opportunity of seeing works of art that may be acquired for their own collections is a particular advantage to exhibitors or viewers in communities lacking access to dealers' galleries.

There is constant consultation with the curatorial departments regarding material included in the traveling exhibitions, so that the quality of these shows is consonant with the Museum's standards. The whole program planned for any season is also subject to the review of an Exhibition Committee.

### Planning and Preparation

Given the restrictions imposed by the factors of cost and availability, it is evident that even an exhibition based on one held in the Museum requires complete redesigning in order to adapt it for circulation. Works not available for long-term loan, or too bulky, heavy or fragile to be suitable for travel, must be eliminated, and substitutes found which will preserve the continuity of exposition. No little ingenuity is required to discover examples that combine the virtues of appropriateness, availability and high quality with the added asset of small scale.

For this reason, there has been an increasing tendency to develop "theme" shows such as *The*

## Distribution of Circulating hi



### Key:

- Location of institutions served
- 42/ Number of institutions served in state
- /278 Number of exhibition showings in state

### Summary:

Total of communities served 810  
Total of exhibition showings 7,447



## Exhibitions in United States and Canada 1931-1954



*Artist's Family*, *The City*, *The Classical Motif*, *Clowns* or *Musical Themes*, all in circulation in 1953-54. These have the advantage of providing cross-sections of various styles and suggesting illuminating comparisons, while allowing maximum flexibility in choice of pertinent material. Moreover, now that modern art has become more familiar, contemporary forms of expression are more readily acceptable than in the early days of the Museum's history. Emphasis can thus be shifted to another type of presentation which takes for granted a degree of sympathetic understanding in the viewer's attitude. Such an exhibition as *Calligraphic and Geometric*, for example, is designed to let the spectator explore two particular linear tendencies within recent American painting; while *Three Modern Styles* served to orient him toward the contrasting idioms of the curvilinear *Art Nouveau* of the turn of the century, the angular cubist-geometric and the currently popular free form.

In the past few years, there has also been an increase in the number of exhibitions composed of prints. Thanks to the incomparable resources of the Museum's Abby Aldrich Rockefeller Print Room, further supplemented by loans, exhibitions can be assembled which present a wide variety of subjects and styles through original material of high quality. Light in weight, prints are also inexpensive to ship. Their relatively low price also makes them inexpensive to insure and in addition provides viewers with an incentive to purchase originals.

When in 1947 *Recent Lithographs by Picasso* was shown at the J. B. Speed Art Gallery in Louisville, Justus Bier, art critic of the *Courier-Journal*, commented that this was the first Picasso exhibition to be seen in that city, and that "to see 46 prints by Picasso together is certainly an event in Louisville's life." This season an even more comprehensive show of 77 prints, *A Half Century of Picasso*, is touring a number of other centers, including Columbia, Georgia; Ann Arbor and Grand Rapids, Michigan; and Nashville, Tennessee.

Exhibitions made up of photographic material or reproductions entail the same careful research and preparation as those comprising original works of art. A major architectural exhibition like the current *Built in U.S.A.* may need complete redesigning to adapt it from its original presentation in the Museum. Facility of packing and ease of installation for a wide variety of exhibitors may dictate

the use of uniform mounts throughout, and cost of transportation require that enlargements be smaller than those used for the New York showing. The physical preparation of circulating exhibitions includes providing detailed scaled panel layouts, overlays for photographic and photostatic copy, working drawings for special racks and display cases, and special installation diagrams where necessary. Further steps in making an exhibition ready for travel include mounting, matting, framing, slip-casing and boxing; this work is performed with expert and painstaking care in the Museum's shops, under the general supervision of the Department of Circulating Exhibitions.

The special labels accompanying each show must be prepared with the needs of different types of audiences constantly in mind. The text must sometimes be comprehensive enough to include information similar to that which would be presented in a gallery talk or found in a catalog. For each exhibition there is an elaborate check list documenting every object shown. The Museum also prepares releases and photographs to be used as a basis for local publicity.

### Safeguarding the Objects

In order to facilitate its handling by subscribers, each exhibition is provided with detailed instructions for unpacking, installing, repacking and shipping. Every precaution is taken to safeguard the works of art for whose protection the Museum is responsible. The procedures which the Department of Circulating Exhibitions has gradually evolved since it was founded have come to be accepted as models. To begin with, each object secured as a loan is carefully examined on arrival at the Museum, and condition and insurance reports are prepared. In addition, each subscribing institution is required to return a condition report promptly upon receipt of the exhibition, noting in detail damage to any item or to packing cases. This allows the Museum an immediate opportunity to recommend measures to be taken or to request that the damaged item be sent back at once for repair. Every exhibition is returned to the Museum during the summer for inspection, checking, and such repairs and refurbishing as may be required before being sent out for another season.

The packing boxes are designed to combine maximum protection against the hazards of careless



*After its year's tour abroad, 12 MODERN AMERICAN PAINTERS AND SCULPTORS is unpacked at the warehouse for careful checking*

handling by public carriers with ease of packing and unpacking. Their interiors of course vary according to the works of art they contain. The instructions for handling each exhibit are made as simple, yet as explicit and foolproof, as possible. Thus, an admonition accompanying a display with plexiglass mounts advises: "If plexiglass is dirty, clean with chamois provided. Any other material sets up static electricity which attracts more dust and lint." Clean pairs of workmen's gloves are enclosed in the boxes so that mounts may retain their pristine freshness. Many persons or institutions untrained in museum methods have received through such procedures a valuable object lesson in the respect due to works of art. The painstaking attention to detail also reaps a multiple reward: lenders entrust their works of art with confidence in the measures taken by the Museum to safeguard them; insurance companies grant advantageous rates because of the Museum's excellent record; and exhibitors voice their gratitude for "the beautiful way in which your shows are packed and handled."

### **The Enterprising Exhibitor**

Although the Museum tries in every way to make it easy for subscribers to install and publicize its

circulating exhibitions, it would be quite false to conceive of the exhibitors' role as a passive one. Letters and press clippings testify to the enterprise and ingenuity with which the subscribing institutions strive to present the shows most advantageously to their communities. This is done through issuing announcements; inviting special guests to lecture; scheduling visits from schools or other interested groups; arranging discussion groups, film showings, or other related events; using the publicity material provided by the Museum as a basis for articles and interviews in the local press, or for announcements and talks carried by local radio stations; and displaying concurrent exhibitions that complement the theme of the circulating show through specific community appeal — frequently through the inclusion of local artists. In a small community, concentrated activity of this sort, focussed on a traveling exhibition during a two- or three-week showing, may result in greater impact than most major exhibitions would achieve in a far longer period when shown in a metropolitan center like New York.

The Department of Circulating Exhibitions is constantly re-evaluating its program and modifying it in accordance with changing requirements within



the Museum itself, or on the part of its subscribing institutions. The judgment of its own staff is supplemented by a flow of correspondence from the exhibitors. Favorable and unfavorable, the comments may touch on every facet of the program as a whole or deal with aspects of a particular exhibition: the choice of material, the color of the mounts, the content, typography and placing of the labels. Sometimes the Department has also sent out questionnaires to determine with greater certainty the needs of the institutions it serves.

### The Vision and the Goal

Malraux' now famous phrase, "museum without walls," of course refers to the extension of modern man's knowledge of the art of all the world and all the ages through the medium of photographic reproduction. Yet in another sense the Museum of Modern Art, too, might be considered a "museum without walls." For while through text and illustrations in its publications it offers thousands of people in distant places the means to understand and enjoy art, to many other thousands in remote and scattered communities it brings original works of art through its loans and, more especially, through its circulating exhibitions.

The idea that a museum should serve not simply as a repository, but as a center for disseminating actual works of art, as well as knowledge about such works, is comparatively recent. It is also, in the deepest sense, a democratic concept. In a democratic society, the corollary of a belief in art as a vital force is the conviction that this force should exert itself among as great a number of the population as possible, wherever they may be. This conviction motivates the intensity and scope of the Museum's extramural activities. While the figures for the total attendance at circulating exhibitions are unfortunately incomplete, they run into millions. Significantly, of the current total membership of over 17,000, about 8,000, or almost half, are in the non-resident category — that is, located outside the boundaries of New York City. At least in part, this can surely be regarded as a reflection of the interest evoked by the traveling shows.

It requires many acts of faith working in conjunction to carry out the program of circulating exhibitions. It is an act of faith on the part of the Trustees to establish a policy that allows the program to continue in spite of a sizable deficit; for the

exhibitions are made possible only because one third of their cost is contributed by the members and Trustees. It is an act of faith on the part of each individual, gallery or other museum that lends a work of art for inclusion in one of these shows; and the exhibitions are made possible only because there are many such lenders who share the Museum's conviction of the program's value. It is an act of faith on the part of each exhibitor who, on the basis of one or two brief paragraphs of description in a catalog, commits some of the limited funds of his institution to subscribe to an exhibition, sight unseen; and the continuance of the program is possible only because, in the course of years, sufficient institutions have found their faith in the quality of the Museum's exhibitions justified. "Our confidence that an exhibition circulated by the Museum of Modern Art would be interesting, well prepared, and well worth the rental fee has never been ill advised," one such subscriber wrote — a gratifying sentiment that has been echoed repeatedly.

Underlying this faith in the program of circulating exhibitions as such is the deep conviction shared by the Museum, the lenders, and the exhibitors: that, as Alfred H. Barr, Jr., wrote in *What is Modern Painting?*, a work of art is "a visible symbol of the human spirit in its search for truth, freedom and perfection." Thus believing, institutions in small, unsophisticated communities have frequently subscribed to exhibitions of contemporary art expressions that were still relatively unfamiliar, misunderstood or controversial among wide segments of the public even in metropolitan centers. What has given them the courage to do so? A letter written to the Department of Circulating Exhibitions from Norwich University in Northfield, Vermont, on the occasion of a showing there in 1951 of the fourteen lithographs and six bronzes in the exhibition *Picasso's "Antipolis,"* may contain a clue. "The effect on viewers . . . was somewhat that of a baseball bat applied with dexterity and force right between the eyes. Because Picasso did provoke comment and stimulated discussion . . . we consider the exhibition was worthwhile. An exhibit of this kind will be remembered much longer than one of a conservative nature." Even more succinct was a comment on the exhibition *American Photographs by Walker Evans*, shown in Los Angeles in 1939:

"The important thing was that it created controversy, and controversy stimulates thought."



## Exhibitions circulated from 1931 through June 30, 1954

### Exhibitions Circulated in the United States and Canada

	Number of Exhibitions	Number of Bookings
PAINTING AND SCULPTURE	141	1596
DRAWINGS AND PRINTS	59	814
ARCHITECTURE	58	1280
DESIGN	53	675
PHOTOGRAPHY	50	607
DANCE AND THEATRE	15	167
FILM	4	59
WARTIME EXHIBITIONS	34	520
INDIGENOUS AND FOLK ART	7	71
COLOR AND PHOTOGRAPHIC REPRODUCTIONS	40	1658
<b>TOTAL</b>	<b>461</b>	<b>7447</b>

#### Key:

M Exhibition adapted from one originally shown in the Museum of Modern Art  
Years given indicate the calendar years, rather than the booking seasons, during which the exhibitions circulated  
Figures in third column indicate total number of bookings

#### PAINTING AND SCULPTURE

Paintings from the Bliss Collection	1931	1	
Murals and Photo-Murals by American Painters and Photographers	1932-34	5	M
"Portrait of the Artist's Mother" by James Abbott McNeill Whistler	1933-34	11	M
"Le Moulin de la Galette" by Renoir	1934-35	16	
"Portrait of Mme Cézanne" by Cézanne	1934-35	16	
"Tahitian Idyl" by Gauguin	1934-35	16	
African Negro Art	1935-36	4	M
Paintings by Twelve Americans	1935-37	12	
Three-Picture Exhibition: Derain, Matisse, Rouault	1935-36	12	
Twenty-five Paintings from the Lillie P. Bliss Collection	1935	4	M
Twenty-five Watercolors by Six Americans	1935-40	28	
Cubism and Abstract Art	1936-37	7	M
Paintings, Watercolors and Drawings by Vincent van Gogh	1936	9	M
Six Modern Sculptors	1936-38	24	
Comparative Styles in Prehistoric Rock Pictures	1937-39	13	
Fantastic Art, Dada and Surrealism	1937	6	M
Prehistoric Rock Pictures from the Frobenius Collection	1937-39	16	M
Fantastic Art, Past and Present	1938	4	
Masters of Popular Painting	1938-39	7	M
Painting and Sculpture by Children	1938-39	4	M
Three Mexican Artists	1938-39	10	
Twenty-five Watercolors by American Artists	1938-40	14	
Classic and Romantic Traditions in Abstract Painting	1939-40	6	
"La Coiffure" by Picasso	1939-41	13	

Figures in Bronze	1939-41	19	
Three Bronzes	1939-40	5	
Twelve French Painters: Small Paintings by Modern Artists	1939-40	21	
The Face of America	1940-43	26	
Modern Mexican Paintings	1940-41	4	
Mystery and Sentiment	1940-41	4	
Picasso: Forty Years of His Art	1940-43	22	M
A Single Sculpture: Barlach's "Singing Man"	1940-42	11	
Thirty-five under Thirty-five	1940-41	8	
20th Century Paintings	1940-41	13	
Watercolors by Rainey Bennett	1940-43	17	
Art of Australia	1941-45	29	
Contrasts in Pictorial Representation	1941	1	
Fifteen American Sculptors	1941-43	12	M
George Grosz	1941-42	11	M
Loren MacIver	1941	3	M
Murals by Candido Portinari	1941	6	M
Paul Klee	1941	7	M
Picasso's "Guernica" Mural and Fifty-nine Studies	1941-42	2	
The Plan of a Painting: Hopper's "Manhattan Bridge Loop"	1941-43	18	
Twelve Small Pictures	1941-42	11	
20th Century Paintings from the Museum's Collection	1941-42	3	M
Americans 1942	1942-43	8	M
The Animal Kingdom in Modern Art	1942-43	7	
Children in England Paint	1942-43	14	M
Eight Sculptors and Their Drawings	1942-43	4	
Eighteen Artists from Nine States	1942-43	7	
European and American Paintings	1942-43	8	
Henri Rousseau	1942-43	6	M
Joan Miro	1942	4	M
John Flannagan: A Retrospective Exhibition	1942-43	4	M
Latin American Contemporary Art	1942-43	29	M
The Migration of the Negro	1942-44	14	M
Our Leading Watercolorists	1942-43	8	
Rivera, Orozco, Siqueiros	1942-45	22	
Salvador Dali	1942-43	8	M
20th Century Sculpture and Constructions	1942-43	6	M



Klee: *The Creator*, 1934 (Paintings, Drawings and Prints . . . Lent by the Klee Foundation, 1949-50)



1

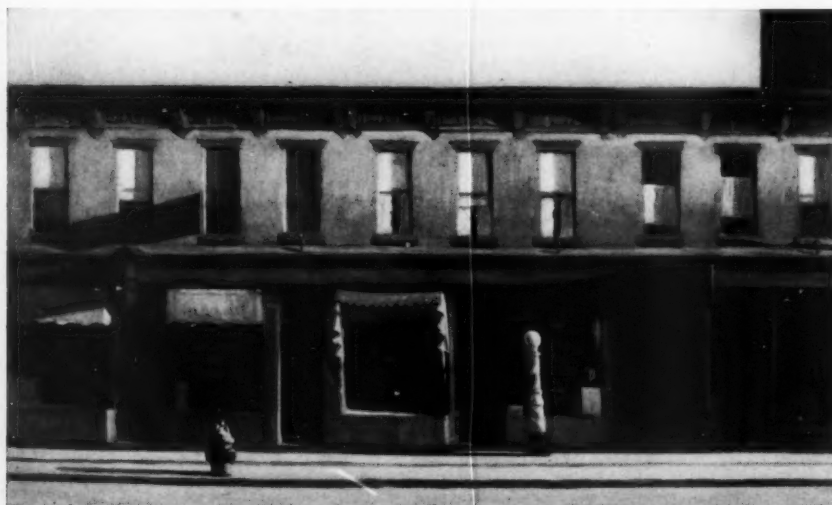
#### PAINTING AND SCULPTURE (continued)

Americans 1943: Realists and Magic Realists	1943-44	5	M
The Artist in Advertising	1943-44	9	
Four American Watercolorists	1943-44	7	
Paintings by Children	1943-45	16	
Paintings from Latin America in the Museum's Collection	1943-45	12	
Paintings from Ten Latin American Republics	1943-44	9	
Thirty European and American Paintings	1943-45	9	
20th Century Portraits	1943-44	9	M
Cuban Painting Today	1944-46	12	M
The Eight	1944	7	M
Fifteen Latin American Painters	1944-46	19	
Modern Painters of Brazil	1944	8	M

Mystery in Paint	1944-46	12	
Romantic Painting in America	1944-45	8	M
Seven American Painters	1944-45	5	
Twelve Contemporary Painters	1944-45	12	
Understanding the Child Through Art	1944-45	29	M
Variety in Abstraction	1944-46	11	
Watercolors and Drawings by Six Cuban Painters	1944-46	16	
Creative Art by American Children (2 copies)	1945-47	7	M
Development in Children's Art	1945-48	27	M
European Artists in the United States	1945-46	7	
Faces and Figures	1945-47	15	
How Children Paint	1945-48	29	
Lyonel Feininger	1945-46	10	M
Marsden Hartley	1945-46	8	M
Objects as Subjects	1945-47	15	
Paintings from Latin America: Museum's Collection	1945-46	6	M
Landscapes: Real and Imaginary	1946-48	8	



2



3

1. De Chirico: *Nostalgia of the Infinite*, 1911, Museum of Modern Art (Fantastic Art, Dada and Surrealism, 1937; Symbolism in Painting, 1948). 2. Barlach: *Singing Man*, 1928, Museum of Modern Art (circulated as *A Single Sculpture*, 1940-42; *Musical Themes*, 1952-54). 3. Hopper: *Early Sunday Morning*, 1930, Whitney Museum of American Art (The City, 1951-52; *Twelve Modern American Painters and Sculptors*, 1953-54)

Lipchitz' "Prometheus"	1946-48	11	
New Watercolors and Gouaches	1946-48	14	
Six Interpretations in Bronze	1946-48	13	
Florine Stettheimer	1947	2	M
Fourteen Americans	1947	5	M
How the Modern Artist Works	1947-49	12	
The Painter Looks at People	1947-49	12	
Symbolism in Painting	1947-48	14	
Ben Shahn	1948	8	M
Modern Church Art	1948-50	13	
New American Painters	1948-50	14	
Open and Closed Form: Modern Sculpture	1948-50	13	
Paintings by French Children	1948-50	20	M
By the Sea	1949-51	15	
Modern American Painting: Movements and Counter-movements	1949-52	19	
Paintings, Drawings and Prints by Paul Klee			
Lent by the Klee Foundation	1949-50	6	M
Paul Klee: Paintings and Prints	1949-50	8	

1. Boccioni: *Unique Forms of Continuity in Space*, 1913, Museum of Modern Art (20th Century Master Movements: Futurism, 1950-52). 2. De Staël: *Painting*, 1947, Museum of Modern Art (Europe: The New Generation, 1952-54)



1

2



Sculpture by Painters	1949-51	12	
Ten Paintings from the Museum's Collection	1949	1	
Three Modern Styles	1949-52	21	
The Artist and the Decorative Arts	1950-53	20	
Calligraphic and Geometric: Two Recent Linear Tendencies in American Painting	1950-54	27	
Carvers, Modelers, Welders	1950-53	19	
Charles Demuth	1950-51	6	M
20th Century Master Movements: Cubism	1950-54	22	
20th Century Master Movements: Futurism	1950-52	11	
Abstract Painting in America	1951-52	6	M
The City	1951-54	24	
Modern Relief	1951-53	9	
Paintings from the Belgian Congo	1951-52	9	
Paintings by Soutine	1951-52	10	M
Paintings by Swedish Children	1951-53	15	
Still Life: 20th Century	1951-53	16	
20th Century Master Movements: German Expressionism	1951-53	11	
The Artist's Family	1952-54	14	
Europe: The New Generation	1952-54	15	
From Sketch to Sculpture	1952-54	13	
The Modern Masterpiece: Klee	1952-54	6	
The Modern Masterpiece: Picasso	1952-54	12	
Musical Themes	1952-54	14	
Studies for "Guernica"	1952-54	11	
Thirty-four Paintings from the Whitney Museum of American Art	1952-53	8	
Understanding African Negro Sculpture	1952-54	12	
The Versatile Medium	1952-54	18	
The Classical Motif	1953-54	6	
Clowns	1953-54	7	
Early Works by Modern Masters	1953-54	7	
The Embellished Surface	1953-54	4	
Six Artist-Teachers in America	1953-54	5	
States of Mind	1953-54	6	
A Retrospective Exhibition of the Work of Niles Spencer	1954	3	



1

#### DRAWINGS AND PRINTS

Drawings and Prints from the Permanent Collection	1936-38	6	
Modern Painters and Sculptors as Illustrators	1936-37	9	M
Twenty-six Drawings from the Permanent Collection	1936-39	17	
War Etchings by Goya and Dix	1938-40	15	
War in Spain: Pen and Ink Drawings by Luis Quintanilla	1938-39	3	M
The American Scene	1939-41	8	
Forty Large Prints by Modern Artists	1939-41	12	
Prints by George Rouault (2 versions)	1939-42	29	M
The Artist as Reporter	1940-42	11	M
Masters of the School of Paris	1940-41	10	
English Color Lithographs	1941-42	8	
The Graphic Arts	1941-47	30	
New Silk Screen Color Prints	1942-44	29	
Pictures for Children	1942-45	43	M
Graphic Arts from Mexico and Argentina	1943-46	20	
Twenty Lithographs	1943-47	36	



3

Fine Prints in Color	1944-46	22	
Modern Drawings	1944-45	8	M
New Directions in Gravure	1944-46	12	M
20th Century Drawings	1944-46	15	
Woodblock Prints in Color	1944-47	23	
Prints by Paul Klee	1945-47	14	
Thirty-five Serigraphs	1945-47	11	
An Artist's Zoo	1946-49	23	
Expressionism in Prints	1946-48	11	
Illustrations for Children's Books	1946-49	52	
New Pictures for Children	1946-48	31	
On Being a Cartoonist	1946-49	32	M
Rouault: The Great Printmaker	1946-48	13	
American Prints	1947-48	7	
Forty Drawings from the Collection of the Museum of Modern Art	1947-49	11	M
One Hundred Drawings from the Collection of the Museum of Modern Art	1947-48	5	M
Recent Lithographs by Picasso	1947-48	6	M
Portraits in Prints	1948-50	10	
Recent Prints by European Painters	1948-51	13	
Fifty-three Prints Selected by Hayter	1949	1	
Matisse's "Jazz"	1949-51	10	
Paul Klee: Drawings and Prints	1949-51	8	M
Picasso's "Antipolis"	1949-51	9	



2

1. Matisse: *The Plumed Hat*, 1919, Museum of Modern Art (100 Drawings from the Collection, 1947-48; in the forthcoming season's exhibition, *Figures and Faces*). 2. Baskin: *Man of Peace*, 1952, Grace Borgenicht Gallery (U.S. Representation, II Biennial, São Paulo, 1954). 3. Picasso: *The Striped Blouse*, 1949, Museum of Modern Art (A Half Century of Picasso, 1952-54)

Young American Printmakers	1950-53	16	
Contemporary British Lithographs	1951-53	8	
Forty-five Drawings from the Collection of the Museum of Modern Art	1951-54	24	
James Ensor Prints	1951-53	5	
Léger's "Le Cirque"	1951-54	18	
Max Beckmann Prints	1951-54	9	M
Modern Bible Illustrations	1951-54	21	
Museum Menagerie	1951-53	19	
Prints by Picasso	1951	1	
A Half Century of Picasso	1952-54	13	M
Paul Klee Drawings: 1907-1940	1952-53	9	
Chagall: Etchings for "The Fables of La Fontaine"	1953-54	7	
Georges Rouault Prints	1953-54	6	M
Odilon Redon Prints	1953-54	6	M
Original Drawings for Book Illustrations	1953-54	5	
Recent American Woodcuts	1953-54	8	M
The American Woodcut Today	1954	1	
Paul Klee Prints and Drawings	1954	2	
Young American Printmakers	1954	3	M



## ARCHITECTURE

International Exhibition of Modern Architecture	1932-33	14	M
Photographic Exhibition of Modern Architecture	1932-38	20	
Early Modern Architecture: Chicago 1870-1910	1933-36	6	M
Photographs of 19th-Century American Houses by Walker Evans	1934-36; 1940	14	M
Modern Architecture in California	1935-39	20	M
Recent Work by Le Corbusier	1935-38	14	M
The Architecture of Henry Hobson Richardson	1936-40	14	M
Modern Architecture in England	1937-39	10	M
Modern Exposition Architecture	1937	1	M
Alvar Aalto: Architecture and Furniture	1938-41	15	M
Modern American Houses	1938-41	24	
A New House by Frank Lloyd Wright	1938-40	18	M
What is Modern Architecture? (4 copies)	1938-41	61	
Bauhaus: 1919-1928	1939-40	4	M
The Bauhaus: How It Worked	1939-40	10	
Competition Drawings for an Art Center in Wheaton College	1939-41	17	M
Competition for a Festival Theatre in Williamsburg, Virginia	1939-41	10	M
Competition for a New Smithsonian Gallery of Art, Washington, D. C.	1939-40	4	M
The Evolution of the Skyscraper	1939-42	10	
Houses and Housing	1939-40	7	M
Three Centuries of American Architecture	1939-41	12	M
Housing: Recent Developments in Europe and America	1940-44	24	
Stockholm Builds	1940-45	24	M
The Wooden House in America	1940-44	23	M
American Architecture (3 versions)	1941-44	18	
Bauhaus: Preliminary Course	1941-44	12	
Regional Building in America	1941-44	17	
TVA Architecture and Design	1941-42	6	M
Eric Mendelsohn	1942	2	M
Modern Architecture for the Modern School	1942-46	28	M
Brazil Builds (2 versions)	1943-46	33	M
Planning the Modern House (2 copies)	1943-47	49	
A Survey of Housing in Europe and America	1943-45	10	
What is Modern Architecture? (revised)	1943-45	26	
Built in U.S.A.	1944-48	15	M
Look at Your Neighborhood (20 copies)	1944-49	249	
A New American Architecture	1944-48	27	
Integrated Building	1945-48	19	M
Houses by Frank Lloyd Wright	1946-49	20	
If You Want to Build a House (3 copies)	1946-49	51	M



1. Nervi & Bartoli: Ceiling of Exposition Hall, Turin, 1947 (*The Modern Movement in Italy*, 1954). 2. Frank Lloyd Wright: House for Sol Friedman, Pleasantville, N.Y., 1949 (*New American Houses, 1952-54; Built in U.S.A.: Post-War Architecture, 1953-54*). 3. Sullivan: Carson Pirie Scott Department Store, Chicago, 1899 (*Masterpieces of Louis Sullivan, 1948-54; The Skyscraper, 1953-54*)

Modern American Houses (2 copies)	1946-49	50	
Robert Maillart: Engineer	1946-52	29	
Modern Buildings for Schools and Colleges (2 copies)	1947-52	35	
Two Cities: Planning in North and South America	1947-49	7	M
Bridges	1948-53	23	
Marcel Breuer: Architect	1948-52	22	
Masterpieces of Louis Sullivan	1948-54	25	M
Mies van der Rohe	1948-51	13	M
Photographic Enlargements of Architecture	1948	1	
Three Postwar Houses	1948-51	17	
Painting and Sculpture in Architecture	1949-53	21	
Postwar Building	1949-53	14	
Architecture of the City Plan	1950-54	28	
New American Houses	1952-54	14	
The Architecture of Japan	1953-54	5	
Built in U.S.A.: Post-War Architecture (2 copies)	1953-54	7	M
The Modern Movement in Italy: Architecture and Design	1953-54	5	
The Skyscraper	1953-54	6	

2



3



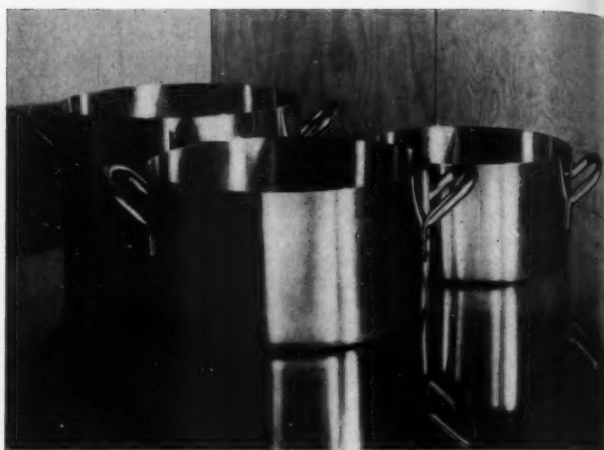
## DESIGN EXHIBITIONS

Machine Art	1934-38	19	M
Bookbindings by Ignatz Wiemeler	1935	3	M
European Commercial Printing of Today	1935-36	8	M
Posters by A. Mouron Cassandre	1936-38	19	M
Posters by E. McKnight Kauffer	1937-39	21	M
Spanish and United States Government Posters	1938-39	3	M
Ten Posters by Cassandre and Kauffer	1938-40	18	
Useful Objects Under \$5.00	1938-39	7	M
A History of the Modern Poster	1940-45	29	M
Useful Objects Under \$10.00	1940-41	10	M
Furniture Design Today	1941-44	24	
Machine Art	1941-44	6	
Manufacturing Modern Furniture	1941-42	7	
Modern Interiors	1941-43	10	
Modern Lettering and Arrangement in Poster Design	1941-44	10	
The Modern Poster	1941-44	8	
Organic Design in Home Furnishings	1941-42	3	M
Rugs by Modern Artists	1941	3	
The Shapes of Things	1941-44	21	
Useful Objects of American Design Under \$10.00	1941-42	5	M
Useful Objects Under \$5.00	1941-43	9	
Modern Pictorial Posters	1942	3	
Rugs by American Artists	1942-43	7	M
What is Good Design in Useful Objects?	1942-45	17	
Modern Design in Furniture (2 copies)	1943-46	26	



2

Modern Poster Design	1943-47	26	
The Shapes of Things (2nd edition — 2 copies)	1943-45	33	
Lettering and Arrangement in Poster Design	1944	1	M
Are Clothes Modern?	1945-46	10	M
Modern Textile Design	1945-49	28	
Designed for Children	1946-48	9	
Modern Chair Design	1946-48	11	
Modern Handmade Jewelry	1946-48	15	M
Unit Furniture	1946-48	14	
Competition for Printed Fabrics	1947-49	7	
Design and the Modern Poster	1947-49	17	
Modern Rooms of the Last Fifty Years	1947-49	20	M
Advertising Art in the United States	1948-50	25	
Posters 1945-49	1949-52	18	
Stamp Design	1949-52	21	
Advertising and Editorial Art in the United States	1950-53	16	
Anni Albers Textiles	1950-53	26	M



1

1. Steel Sauce Pans, Lalance & Grosjean Mfg. Co. (Machine Art, 1934-38). 2. Marcello Nizzoli: Olivetti Lexikon 80 Typewriter, 1947 (Olivetti: Design in Industry, 1953-54; New Design Trends, 1953-54). 3. Matter: "One of Them Had Polio," prize-winning poster, 1950 (Polio Posters, 1950)

## International Competition for Low-Cost

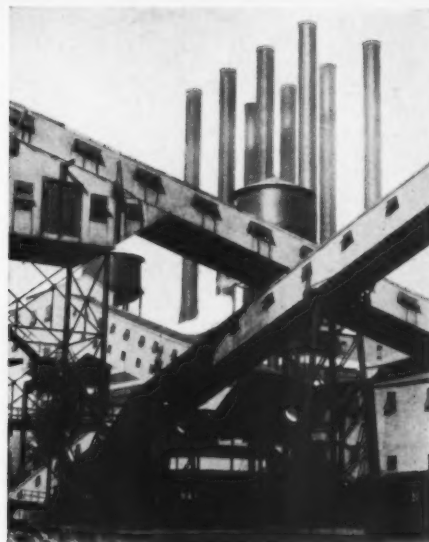
Furniture Design	1950-52	9	M
The Modern Chair	1950-54	19	
Polio Posters	1950	2	M
South American Textiles	1951-53	7	
The Artist's Poster	1952-54	15	
De Stijl	1952	1	M
Fabrics: Good Design 1952	1952-54	14	M
New Design Trends	1953-54	5	
Olivetti: Design in Industry	1953-54	6	M
Poster Design in Holland, Germany and Switzerland	1953-54	3	
Four American Graphic Designers	1954	1	M



3



1



2

## PHOTOGRAPHY

A Brief Survey of Photography 1839-1937	1937-38	12
Photography: 1839-1937	1937-38	10 M
Abstract Photography	1939-41	16
American Photographs by Walker Evans	1939-40	10 M
Documents of America	1939-40	12
Functions of the Camera	1939-44	27
Seven American Photographers	1939-41	17 M
The California Group	1940-41	3
David Octavius Hill	1940-42	1
Photographs by Weston	1940	1
How to Make a Photogram	1941-43	11 M
Civil War and Frontier Photography	1942-43	4 M
Gjon Mili: The Dance in Movement	1942-43	6 M
Action Photography	1943-45	12 M
City Children at Play	1943-44	1
Faces and Places in Brazil	1943-44	7 M
Masters of Photography	1943-46	30
The American Snapshot	1944-46	13 M
A Century of Photography (2 copies)	1944-48	58
One Hundred Years of Portrait Photography	1944-45	9
Leading Photographers: Ansel Adams	1946-54	29
Leading Photographers: Cedric Wright	1946-49	8

All photographs reproduced included in "Fifty Great Photographs," 1948-54, as well as in exhibitions indicated.  
 1. Cartier-Bresson: Children in Seville, Spain, 1934 (Henri Cartier-Bresson, 1947-49). 2. Sheeler: Ford Plant, Detroit, 1927 (A Century of Photography, 1944-48).  
 3. Weston: Tide Pool, Point Lobos, 1945 (The Photographs of Edward Weston, 1946-47). 4. Lange: Winter of 1933, Bread Line, San Francisco (A Century of Photography, 1944-48)



4



3

Leading Photographers: Eliot Porter	1946-50	10
Leading Photographers: Eugène Atget	1946-54	28
Leading Photographers: Matthew B. Brady	1946-54	22
Leading Photographers: Walker Evans	1946-54	22
New Photographers	1946-48	13 M
Paul Strand: Photographs 1915-45	1946-47	7 M
The Photographs of Edward Weston	1946-47	9 M
Henri Cartier-Bresson	1947-49	12 M
Fifty Great Photographs	1948-54	29 M
In and Out of Focus	1948-49	9 M
Leading Photographers: Edward Weston	1948-54	29
Leading Photographers: Man Ray	1948-54	18
Music and Musicians: Work by Six Photographers	1948-49	5 M
Three Young Photographers	1948	1 M
The Exact Instant	1949-51	10 M
Leading Photographers: Bill Brandt	1949-54	10
Leading Photographers: Henri Cartier-Bresson	1949-53	13
Leading Photographers: Irving Penn	1949-54	14
Leading Photographers: Lisette Model	1949-54	3
Faces of Korea	1951	5 M
Leading Photographers: Berenice Abbott	1951-54	6
Leading Photographers: Harry Callahan	1951-54	10
Five French Photographers	1952-54	12 M
Leading Photographers: Alfred Stieglitz	1952-54	8
Always the Young Strangers	1953	1 M
Diogenes with a Camera	1953	1 M
Postwar European Photography	1954	2 M
Twenty Brady Photographs	1954	1



## DANCE AND THEATRE

International Exhibition of Theatre Art	1934-35	10	M
The Ballet: History, Art and Practice	1940-42	13	M
The American Dance	1941-42	6	M
Anna Pavlova	1941	2	M
Designing a Stage Setting	1941-44	9	
The Modern Theatre: Stage Designs	1941-44	4	
Original Costume Design for the Modern Theatre	1941-44	9	
Painters as Ballet Designers	1941-42	3	
Modern Stage Design	1944	2	
From Sketch to Stage	1945-47	22	
Costume Carnival: Modern Stage Costumes and Their Sources	1946-48	18	M
Dance in America	1946-49	14	
World of Illusion I: Elements of Stage Design	1947-50	22	M
Robert Edmond Jones	1948-50	12	
World of Illusion II: Movement and Gesture	1948-53	21	

Chinese Children Picture the War	1944-46	19	M
Marines Under Fire	1944	7	M
War Posters	1944-45	8	
The Lesson of War Housing (Toward Better Housing)	1945-48	16	M
Power in the Pacific (2 editions)	1945-46	19	M
Soviet Children's Art	1945-47	19	M

## INDIGENOUS AND FOLK ART

American Folk Art	1933-34	6	M
New Horizons in American Art	1937-38	8	M
Indian Art of the United States	1941-42	7	M
The Popular Art of Mexico	1941-42	9	M
Latin-American Colonial Art	1942-44	19	
Latin-American Pre-Columbian Art	1942-44	21	
Arts of the South Seas	1946	1	M

## FILM

The Making of a Contemporary Film:			
The Adventures of Tom Sawyer	1938-41	20	M
A Survey of the American Film	1938-41	23	M
A History of American Movies	1940-44	13	M
D. W. Griffith: American Film Master	1941-42	2	M
Georges Méliès: Magician and Film Pioneer	1941-	1	M

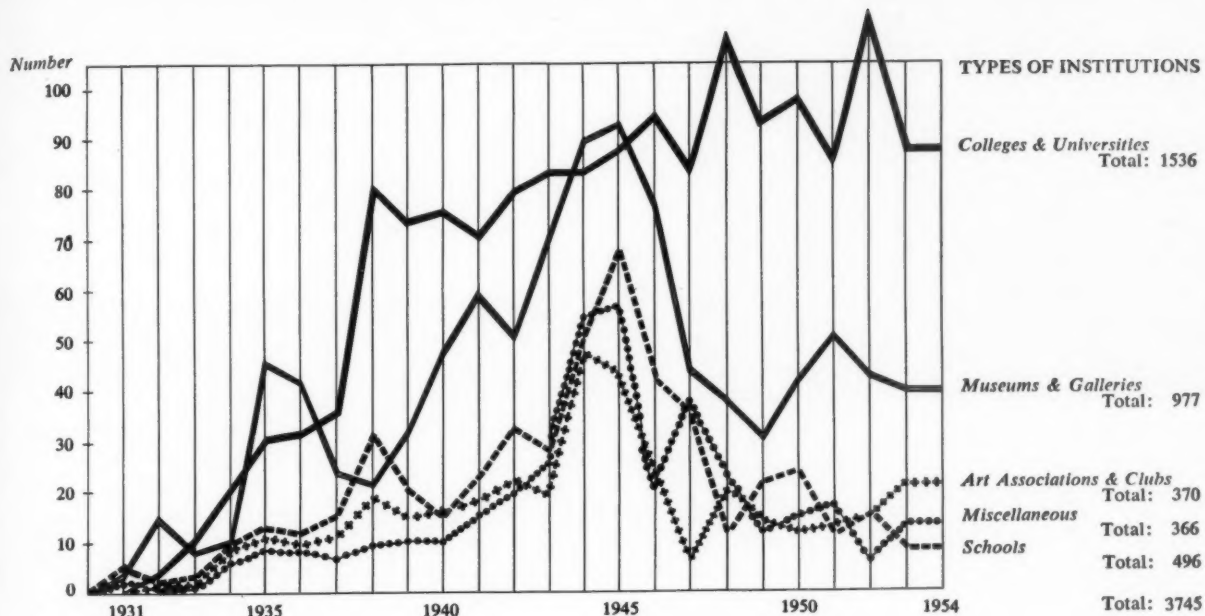
## COLOR AND PHOTOGRAPHIC REPRODUCTION

A Brief Survey of Modern Painting (2 copies)	1931-39	86	
Mexican Frescoes by Diego Rivera	1933-39	26	
Modern Watercolors and Pastels	1934-40	45	
African Negro Art	1935-36	16	
Paintings and Drawings by Vincent van Gogh	1935-42	60	
Photographic Exhibition of Theatre Art	1935-37	17	
American Painting	1936-42	30	M
Paintings, Watercolors and Drawings by Paul Cézanne	1937-42	25	M
Emotional Design in Modern Painting	1940-46	43	
An Introduction to Modern Painting	1940-44	25	M
Picasso's "Seated Man" 1911: A Visual Analysis of a Cubist Painting	1940-43	15	M
Abstract Paintings	1941-50	57	
American Watercolors	1941	1	
Ancestral Sources of Modern Painting	1941-46	42	M
Animals in Art (2 copies)	1941-47	40	M
Drawings by Matisse, Renoir, Seurat, Van Gogh	1941-48	43	
American Painters	1943-46	23	
Eight Paintings for Children	1943-46	29	
Familiar Places	1943-45	16	
Four Modern Painters	1943-45	12	
How Modern Artists Paint People (3 copies)	1943-48	68	M
An Introduction to Modern Painting (3 copies)	1943-46	56	
An Introduction to Modern Sculpture	1943-47	33	
19th Century Leaders of Modern Painting (2 copies)	1943-54	67	
Twelve Americans of Our Time	1943-45	18	
What is Modern Painting? (20 copies)	1944-54	363	
Actors and Clowns	1945-49	29	
American Painting (3 copies)	1945-49	89	
Fifteen Modern Watercolors	1945-52	60	
Picasso, Matisse, Klee, Rouault (2 copies)	1945-49	46	
American Painting Before 1900	1946-51	38	
Seven Reproductions	1947-48	1	
A Survey of American Sculpture	1947-50	41	
20th Century European Painters	1947-52	38	
Open and Closed Form: Modern Sculpture	1950-53	21	
By the Sea	1952-54	15	
The Intimate View	1952-54	14	
Museum Prints	1952	4	
Lipchitz' "Birth of the Muses"	1953-54	2	
Still Life	1953-54	4	

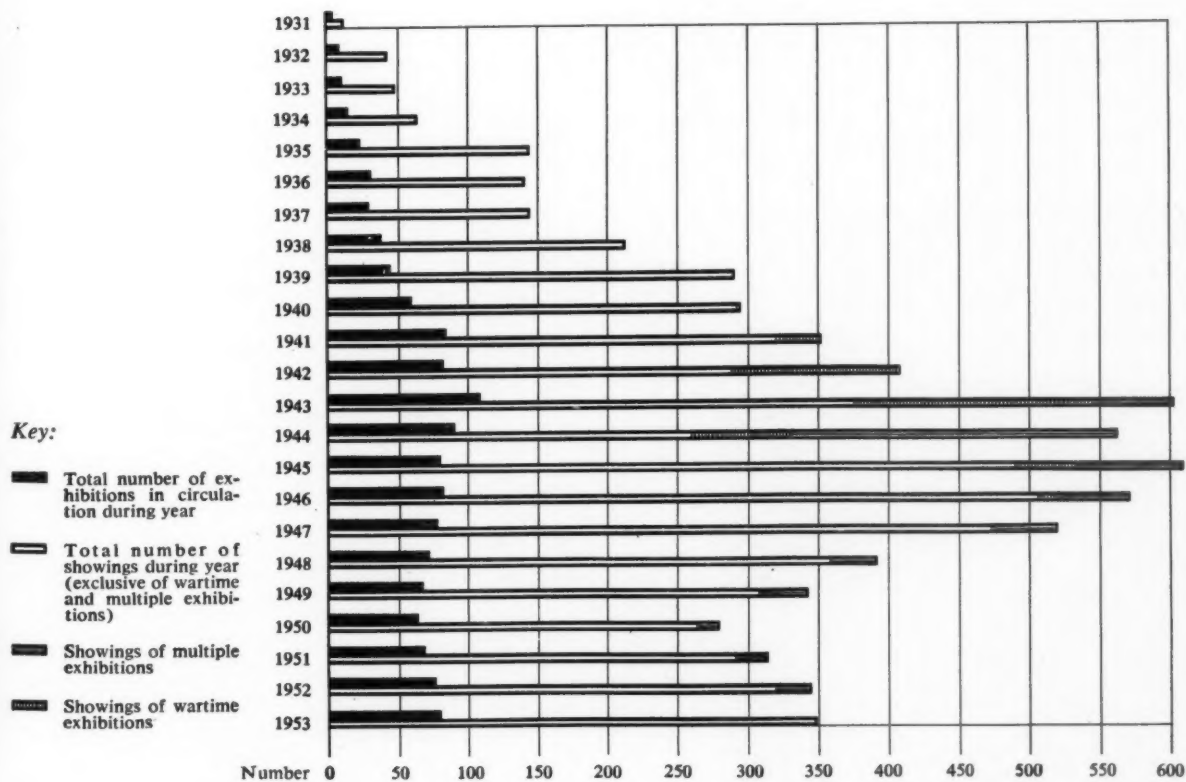
## WARTIME EXHIBITIONS

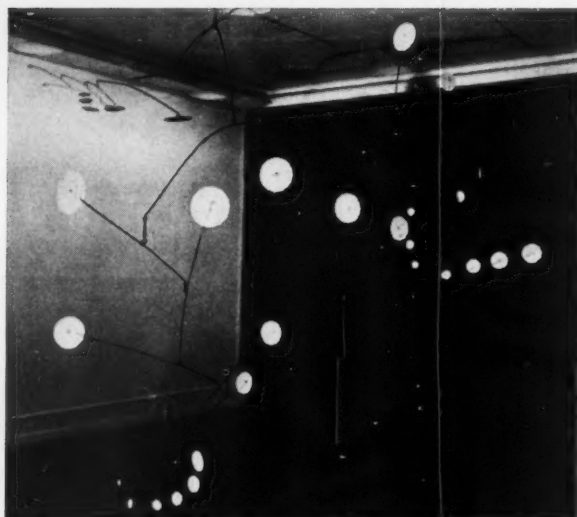
Britain at War (2 versions)	1941-44	20	M
Posters for National Defense (2 versions)	1941-44	22	M
War Comes to the People	1941-42	9	M
Camouflage for Civilian Defense (2 copies)	1942-44	35	M
Image of Freedom	1942-45	14	M
Posters from England	1942-45	10	
Two Years of War in England	1942-43	6	M
United Hemisphere Poster Competition:			
Non-Prize Winners (2 versions)	1942-44	10	
U.S. Army Illustrators of Fort Custer, Mich.	1942-43	15	M
U.S. Government War Posters	1942-44	7	
War Posters Today	1942-44	39	
War Posters of the United Nations	1942-44	18	
Wartime Housing	1942-43	8	M
Wartime Posters (2 copies)	1942-44	26	
Airways to Peace	1943-44	5	M
Art Education in Wartime	1943-45	8	M
Art from Fighting China	1943-44	12	M
The Arts in Therapy (2 versions)	1943-46	42	M
The People of Bali: Background for War	1943-45	11	M
Road to Victory (2 versions)	1943-44	17	M
Tunisian Triumph: Photographs by Eliot Elisofon	1943-44	11	M
United Hemisphere Poster Competition:			
Prize-Winning Designs	1943-44	8	M
United States Wartime Posters	1943-44	7	
War Cartoons by Hoffmeister and Peel	1943-44	12	M
War Posters and Cartoons of the U.S.S.R.	1943-44	6	
War Posters of World War II	1943-44	1	
Wartime Posters of the Allied Nations	1943-45	15	
"Yank" Illustrates the War	1943-44	38	M

# TYPES OF EXHIBITING INSTITUTIONS, BY YEAR, 1931-1954



## NUMBER OF EXHIBITIONS AND SHOWINGS, BY YEAR, 1931-1954





1

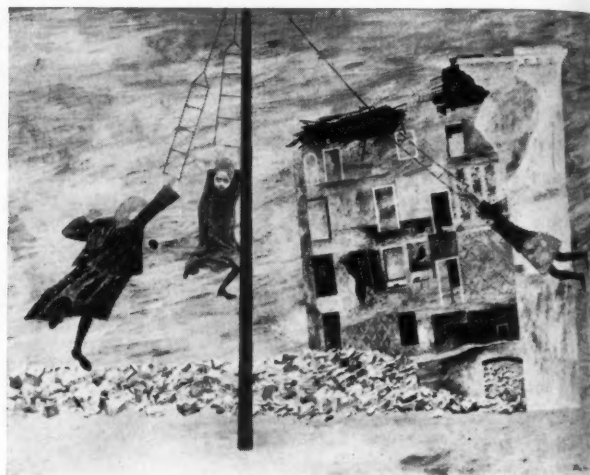
## Exhibitions Circulated Abroad

### Key:

I Exhibitions prepared specifically for circulation outside the United States and Canada

Three Centuries of Art in the United States	1938	I
Brazil Builds	1943-45	
Road to Victory	1943-45	
United Hemisphere Posters	1943	
America Builds	1944	I
One Hundred Years of Portrait Photography	1944	
Silk Screen Prints	1944	
U.S. Housing in War and Peace	1944-45	I
Creative Photography	1945	
Elements of Design	1945-47	
A History of American Movies	1945-47	
Look At Your Neighborhood	1945-49	
Manufacturing Modern Furniture	1945	
New Directions in Gravure	1945	
Regional Building in America	1945-47	I
A Survey of Housing in Europe and America	1945	
What Is Modern Painting?	1945-47	
The Wooden House in America	1945	

Ancestral Sources of Modern Painting	1946-47	
The Evolution of the Skyscraper	1946	
This Is the U.S.A. ( <i>Latin American version</i> )	1946	I
Advertising Art in the United States	1947	
Indian Art of the U.S.A.	1947	I
Two Cities: Planning in North and South America	1947	
American Painting Before 1900	1949	
Built in U.S.A.	1949	
A Century of Photography	1949	
19th Century Leaders of Modern Painting	1949	
On Being a Cartoonist	1949	
Picasso, Matisse, Klee, Rouault	1949	
Toward Better Housing	1949	
Dance in America	1950	
In and Out of Focus	1950	



1. Calder: Sudbury Snow Flurry, 1953, Curt Valentin Gallery (Twelve Modern American Painters and Sculptors, 1953-54). 2. Shahn: Liberation, 1945, Mr. James Thrall Soby (Twelve Modern American Painters and Sculptors, 1953-54; U.S. Representation, XXVII Biennale, Venice, 1954). 3. Pollock: Number 12, 1952, Mr. Nelson A. Rockefeller (Twelve Modern American Painters and Sculptors, 1953-54)

Masterpieces of Louis Sullivan	1950	
Stage Design U.S.A.	1950	I
This Is the U.S.A. ( <i>Far Eastern version</i> )	1950	I
Berlin Trade Fair—Objects of Good Design	1952	I
Young American Printmakers (selected for Austria and Germany)	1952-53	I
American Design for Home and Decorative Use	1953-54	I
American Posters (U.S. Section, International Poster Exhibitions, Berlin and Vienna)	1953-54	I
Built in U.S.A.: Post-War Architecture	1953-54	I
Contemporary American Photography	1952-54	I
International Sculpture Competition: "The Political Prisoner"	1953	I
Seven American Watercolorists	1953-54	I
Twelve Modern American Painters and Sculptors	1953-54	I
U.S. Representation: II Bienal do Museu de Arte Moderna, São Paulo, Brazil	1953-54	I
The American Woodcut Today	1954	I
Contemporary Printmaking in the U.S.A.	1954	I
Kuniyoshi Memorial Exhibition	1954	I
Six American Painters: 10th Inter-American Conference, Caracas, Venezuela	1954	I
The Skyscraper U.S.A.	1954	I
Thirty American Printmakers	1954	I
Twenty-five American Prints ( <i>black-and-white</i> )	1954	I
Twenty-five American Prints ( <i>color</i> )	1954	I
Young American Printmakers	1954	I
U.S. Representation: XXVII Biennale, Venice	1954	I



3



# The Museum of Modern Art

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